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represent a fault in the drawing, which has been destroyed during or after burial by the action of the soil and weather.

Mr. W. H. Holmes, in his "Ancient Art of Chiriqui," has the following very sensible remark :

"They are free-hand products, executed by mere decorators, perhaps by women, who were servile copyists of the forms employed by those skilled in sacred art" (p. 174).

Invading hordes might kill priest and soldier, but would spare woman and child. Thus sacred art would survive an irruption of barbarians, and forms analogous to those of the north might be perpetuated along with relics of the old language, out of which arose the Kakkan or Calchaquí and Diaquita dialect. Old hags would remember that certain symbols were efficacious charms against all evil influences, and would use them again until they became stereotyped and eternal. I endorse Mr. Holmes observation : "A careful study leads inevitably to the conclusion that this was no ordinary decoration, no playing with lines, but a serious working out of a conception every part of which had its significance or its *raison d'être* (p. 144).

A TRAVELLER'S NOTES IN THE CALCHAQUI REGION.

BY S. H. L. QUEVEDO.

II.

In my last paper I showed how the Chiriquanos buried their dead in jars, and how the same practice obtained in the Kakkan or Calchaquí region.

Father Techo, in his *Historia Paraquariæ* (p. 148) tells us that the Calchaquí Indians were buried in graves, together with all their belongings, and no doubt we must ascribe to them many of the bodies so found ; but the good father does not give any hint of the custom of potting, and it is a fact that potted adults are to be found up and down the Kakkan-speaking valleys. Father Lozano says the Calchaquí tribes built for themselves wattle huts, and as Techo relates how after the funeral the family burnt the dead man's dwelling, it must at least have been combustible.

Even now the Indians in the Calchaquí valleys are very clever at constructing huts with a few logs of wood and wattle. How, then,

are we to account for the miles and miles of country bristling with stone walls? There is not a place of vantage which is not defended with walls and crowded with remains of stone huts.

The valley of Calchaqui proper, on the western slope of the Anconquija range, shows endless lines of constructions of this sort. Besides, we have *tambos*, "inns;" *pucarás*, "fortresses," and towns regularly laid out.

The old historians do not seem to notice such buildings, and they surely must have belonged to a civilization non-existent when the Jesuits entered the country.

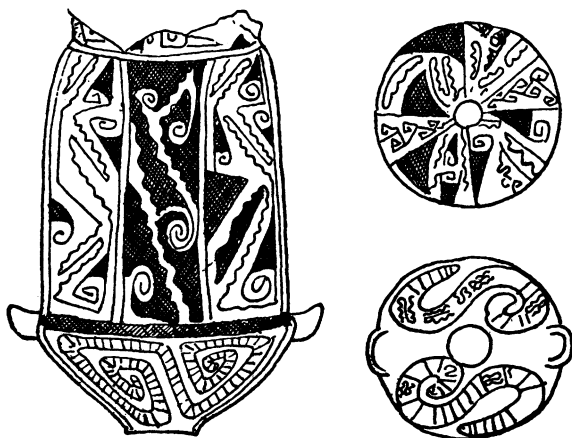


FIG. 5.

Near Santa Maria, at a place called *Fuerte Quemado*, "Burnt Fort," close up against the side of the mountains lying eastward, we find the remains of a town with streets properly laid out. On a mound stood a house or temple approached by stone steps, the dwellings spread up the side of the hill; a little further west stand the bases of three round towers, and not far from these a cemetery, still used as such. It often happens that in digging new graves old potted remains are met with. The pots have been secured, but, unfortunately, so far the bones have been destroyed.

One of the vases is of the triangle, meander, and fret pattern, and is illustrated in Fig. 5, the interior of the lid being shown above, the exterior, below, on the right. The center band is on a white slip, but those on the sides have a red ground, whereas those over the handles again return to white.

The headless double serpents in S or N-like forms are very common.

All these facts speak of at least two races, and what little we know of the craniology of the region also points in the same direction. I give two series of drawings, Figs. 6 and 7, from skulls dug up in the Calchaquí valley, which speak for themselves.

A few miles farther north some other specimens have lately turned up more markedly prognathous and Aymaritic. They were shown to me, together with two others of the C type. The ridge over the eye-sockets of specimen A occurs again in another fragment in my collection, promised to the La Plata Museum.

Specimen C is a drawing of a skull found in the Villavil portion of the Andalgalá or Londres valley. The scale is given in the fourth outline.

The dot at A marks an old dent or healed wound. It may have something to do with the queer lopsidedness in the left quarter of the skull. This skull was given to me by the owners of the property on which it was found, but I could not obtain any further details as to surroundings, etc.

These skulls are by no means exceptional examples; nay, rather, they are fair average specimens. Of course, the student must be on his guard against artificial deformation, so generally practiced on this continent.

Perhaps one of the most curious characteristics is that of the decided prognathism of some of the skulls. History and language both attest the fact that there were blacks in the country before the Spaniards entered. (See Oviedo's account of Almagro's expedition to Chili, etc.) In Quichua they were called *vanacuna*, "blacks" or "servitors." Ethnology has not yet decided whether the name of the color resulted from the service, or *vice versa*, but *vana* is Quichua for "black."

Let us now examine the statements of our historical authorities.

First of all there is Inca Garcilaso de la Vega, a delightful gossip and one ever to be consulted, but certainly *cum grano salis*. This author's account of the embassy from Tucuman to the court of the famous Viracocha (Com. Real., Lib. V, ch. 26) is a very pretty reading-book story, but is not confirmed by Montesinos or any other writer. It may be true enough in fact, but it does not follow that it really occurred as he dates it. To me it reads very much like an *ex post facto* myth invented to account for the exist-

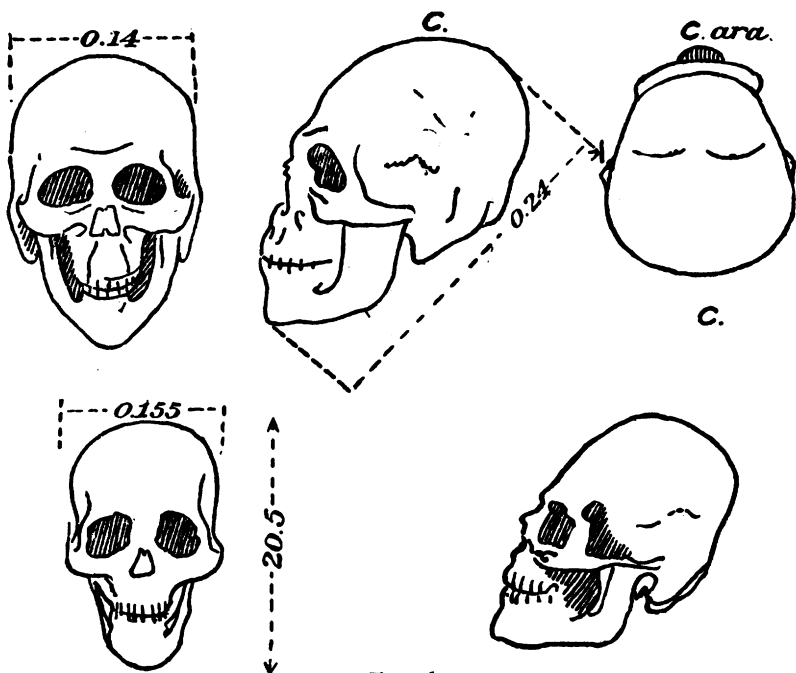


FIG. 6.

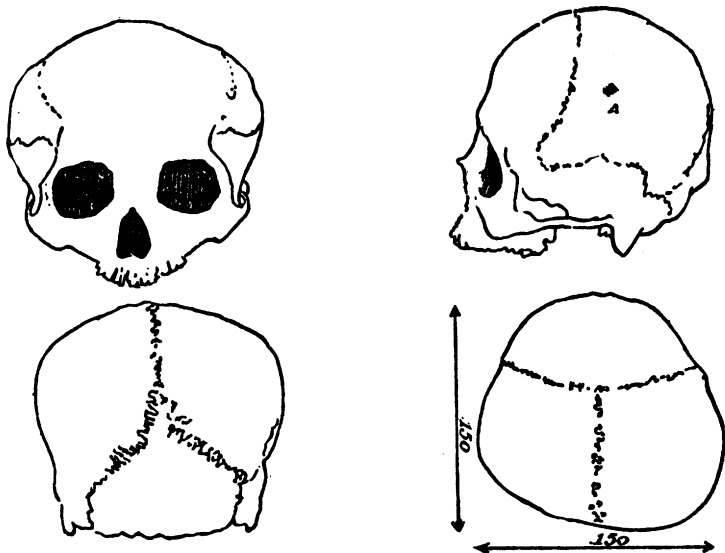


FIG. 7.

ence of Quichua language in what is now part of the Argentine Republic and then was Tucuman in its widest sense.

Herrera in his Dec. VII, Lib. IV, cap. 2, says of this very region of Tucuman: "So it came to pass that the only connection of these Indians with the Incas was a perpetual peace, and their only duty to keep watch over this frontier, to the intent that no men of war might enter therein."

Herrera must have seen the reports sent by the leaders who entered the country, Diego de Roxas and others, and he could not fail to have mentioned some of the pretty things told by Garcilaso of this very Tucuman if they had been in existence.

If we accept Montesinos' account, we at once see how all may be explained satisfactorily. The Incas were only just recovering the scattered fragments of the old Peruvian Empire, shattered by the invading hordes at the beginning of our era.

Garcilaso, to ensure symmetry and a connected narrative, has established his tale of kings, and divided among them all that he could gather as having happened in all time. Others have done pretty much the same thing.

Dr. Brinton runs down Montesinos; Mr. Baldwin upholds his authority, and I must say I incline to the latter's judgment. This is not the place to discuss the relative merits of Montesinos and his rival historians; but we have collateral proof that the Pachacutic of authentic history was the ninth of that name. (See "Antigüedades Peruanas," Madrid, 1879.)

Pachacutic is really a throne name, and is purely chronological, for it means a cycle of 500 years or Pachacutic, *i. e.*, the turning or middle point of a great solar year of 1,000 years. Calculating then each Pachacutic as 500 years, and the Túpac Yupanki, called Viracocha, the ninth Pachacutic as living in A. D. 1400, approximately the sixth Pachacuti would take us back to the first century before our era.

Huaman Tacco Amauta, father of Pachacuti VI, was king when the great earthquakes, signs, and wonders began, which lasted many months. After a five years' reign he was succeeded by Titu Yupanki Pachacuti, "the sixth of this name and sixty-second king of Peru." They called him Pachacuti because, up to his time they reckoned 3,000 years from the deluge, or, say, the fourth sun from the creation of the world; and because in his time there came great armies of most ferocious nations, not only by way of the Andes, but

also by way of Brazil and mainland (tierra firma, or Caribbean coast); there were great wars, and it was then they lost the art of writing, which till then had been practiced; comets appeared, buildings were destroyed, the flying hordes forced each other out of their lands; all was panic and confusion. "And then he heard how hosts of men were marching on him by way of the Collao (Bolivia), and that the ferocious savages who came from the Andes were drawing nigh, and that some of them were *blacks*; and so also those of the lowlands." (*Ibid.*, etc.)

Pachacuti went out to meet them, but was slain, his army routed, and his empire destroyed. So ended the early monarchy; and the fugitives escaped to Tamputocco, where they lived on for one thousand years, one great solar year or two Pachacutics. (Montesinos, *Memorias*, pg. 79, sqq., Madrid, 1882.)

Tupac Cauri, the seventh Pachacuti (A. D. 400?), began to extend his dominions. During his reign a frightful pestilence ravaged the land. People fled to the Andes and to Xauja.

In the time of Toco Cozque, fourth king after Pachacuti VII, fresh hordes arrived from Panamá and the Andes, Sodomite races, some of them related to the Pijaos and Paeces.

In the reign of Inti Maita Capac we come to the 4,000th year after the deluge, or the eighth Pachacutic, under which name the above monarch figures in the list of kings.

There is nothing in all this at all unlikely; indeed, if we accept it as history we shall be able to explain many of the mysteries of pre-Columbian America. Such names as Manco Cápac may be read as King of Wanucu, for *cápac* means "king," and *Huanucu* is a name connected with old cities of Perú, Huanucu and Tia-Huanaco.

In this account we see a sufficient cause for all the racial and linguistic confusion which we have noticed in the whole of the Calchaki or Kakkan-speaking region of the Argentine Republic. As a fragment of the ancient Peruvian monarchy it would preserve its Quichua tongue, but by the side of it we could have the Araucan and Kakkan languages, as the names of places even now testify. But if it should be proved that the Quichua of the Argentine Republic began as late as the year 1400, we should still have to account for mixtures, as, for instance, the notorious existence of Chilean or Araucan nations and names of places in the Calchaquí or Kakkan valleys.

Races may have been mingled in post-Columbian times, but the mixture is observable in the various discoveries made even in the oldest cemeteries. Montesinos enables us to account for all this; his interpretations of the songs and not records (*Kipus*) tell of invading hordes from Chili, Tucuman, Brazil, and the Carib mainland. Why, then, doubt the good faith and historic accuracy of the only author who has written something with a natural ring about it? Other writers have made up a pretty story; Montesinos has written down what the Amautas told him. His account is full of lacunae and difficulties; so much the better. I may not have proved anything, but I hope to have awakened interest in some things not generally known. I may be bold in preferring Montesinos to Garcilaso, Cieza de Leon, Betanzos, Herrera, Acosta, and others; but it will be time enough to accept their symmetrical improbabilities when all their many contradictions are explained away. The short list of the Inca dynasty is confused enough, and after reading Montesinos we can readily account for it all, because we at once perceive that they have reduced to a connected narrative, spreading over the short space of 400 years, events probably belonging to as many thousands. For them one Pachacuti was enough to carry the feats and misfortunes of nine, and hence it is we see such ridiculous contradictions as seem to hover round some of these kings, who here appear as heroes, there as cravens. Let the student enter the Calchaqui region with Montesinos in hand and he may then learn to value his authority higher than that of other writers hitherto held in more esteem.

III.

The Yucatec BACAB and the Quichua HUACA or WACA.

The Maya word *bacab* is the plural form, signifying: (1) "Vases with a narrow neck, bearing the head of an animal or of a human being, which were filled with water and set up in the four corners of the idols' temple;" (2) "Other vases, in which the entrails of the dead were preserved;" lastly, (3) "Names of the four greater deities, depicted in those vases, and called the pillars of heaven."

From the Spanish, as quoted by Brasseur de Bourbourg:

Waca, also spelled *baca*, as in Baca-marca, name of a place near Santa Maria, of Calchaquí, means "an idol," "anything buried or

sacred." This Quichua term has several significations, and is often used in the sense of deity, or of a pot containing some object of reverence which had been buried.

Spanish B is often substituted for the Indian W sound; but the plural ending -b in Yucatec would be *-cuna* in Quichua, and we find *Waca-cuna* as the plural of *Waca*.

According to Rivero, as quoted by von Tschudi in their "Peruvian Antiquities, *Conopa*" are certain idols of the ancient Peruvians, something of the nature of the Roman *Lares*."

According to Brasseur de Bourbourg, *Canob* is the name given to the four *Bacab*. We may not, of course, be too sure of the identity.

Canob is equal to Canopa, even though the former does mean "heavens," "God's;" and *Con* is said by von Tschudi to be the name of God of the ancient Peruvians, the father of Pachacamac.

Let me now refer my readers to the 1881-'83 volumes of the "Bureau of Ethnology," where they will find a pretty full description of the Bacab painting. In the plate we notice, besides vases, sitting figures, etc., several series of dots and curious symbols after this fashion:



These steps or stairways accompanied by fillets, borders, dots, etc., are very common in Calchaquí pottery, and nowhere more so than in the coffin-jars of the meander type.

The accompanying sketch, Fig. 8, is from a vase in my collection which represents a type of which I have seen some six specimens, more or less perfect. All I know about it is that it was dug up in San José, in the Santa Maria valley, in the Tocavil division of the Calchaquí region. It must have contained a child's bones, because all such vases, when they have a history, do contain them.

The skull has a marked type of its own, but is in pieces. It probably belongs to class C, Fig. 6.

In this vase we have a collection of most of the principal art symbols in Catamarcan antiquities, and therefore I selected it for illustration.

The pot itself is more or less typical in shape. It has a neck with a bell-like lip, broken off in this instance. The waist, or slight depression in the line of the handles, is sometimes represented by a marked division in the pattern.

The material is a rather light-colored, not very fine clay, without polish, painted over with a whitish slip. This carries the pattern in deep black and purple, but the dark lines enclosing the

latter color in the meander to the right are edged with a lighter fillet, as seen in the drawing.



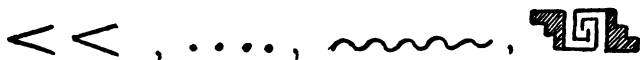
FIG. 8.

Each face of the vase seems to be a perfect composition enclosed within a frame of black, *a*, which runs up the sides past the handles, along the edge of the lip or rim, and is connected with the black triangles which fill up the space between the two purple arches. In some vases the lateral border is thus, *b*.



We next have the arched eyebrows. These curves are very general, and by no means limited to the face details. The eye symbol is sometimes painted on the flat; at other times raised in relief, and colored or not colored. By right, the mouth  should have been painted a little below the junction of  the curves.

As far as can be made out, it is absent in this instance. Of course, I cannot account for the omission. The cheeks are peculiarly treated. To the right a spherical triangle in purple, charged with two rayed and centered suns or stars in black, is enclosed within a border containing these symbols :



Angles, dots, wavy lines, stepped triangles with frets are very common in all Catamarcan art. The left cheek bears a shield with the ground and pattern counter-changed. The suns in the border here are three, and the fretted triangles in the upper part elongated to fit the space. A black line divides the neck from the body of the vase, and below this line a broad band breaks up the pattern into two halves. This band is made up of black fretted triangles, of which the middle one is purple edged with black.

The main design may be described as a black bordered purple meander separating three groups of triangles, stepped and dotted.

The details on this pot should be compared with those on the Wolpi pottery figured in the 2d Report of the "Bureau of Ethnology," Smithsonian Institution.

Frets as complicated in color and design as that figured to face page 381 (41,363) are not rare. I possess a very beautiful example in black and red on a yellowish-white slip.

The stepped frets are also very generally found in North and South America. Ch. Wiener's "*Pérou et Bolivie*," pp. 759, etc. The author there reproduces several sere-cloth designs, and they all remind me of the Calchaquí pot and of many others found up and down the country.

Fortunately I own three very beautiful vases of this type, two of which are still on their way from the Calchaquí region. The general treatment is very similar, but some of the details differ. For instance, in the two other vases the mouth is present, and the cheeks are ornamented with serpents instead of shields; but the serpents bear fretted and stepped triangles. In one specimen, which was sketched before packing, the purple meander assumes the form of a zigzag.

It is impossible to ignore the fact that these stepped pyramids and triangles must have a symbolical meaning, if we carefully examine

Wiener's reproduction of the Paramonga cloth, page 761. They occur in connection with sepulchral art of some kind or another, and they constantly remind us of the Isis and Osiris hieroglyph. 

The possible affinity in an Egyptian direction may lack probability; not so the analogy with the Wolpi and Peruvian examples.

In my little work on "Londres and Catamarca" the frontispiece reproduces a photograph of a very beautiful copper disk. Nothing can exceed the delicacy with which the frets have been worked into the mold. The disk and the pot may or may not belong to the same period, but we must allow that they have many details in common.

It is a great pity that the Chimú and Tia-Huanaco fields have not been systematically explored, because we would then be able to distinguish between the different epochs. The Incas were certainly not the authors of the extinct Tia-Huanaco civilization, and it is probable that the Chimús we know were likewise rather the destroyers than the children of that which goes by their name.

In Catamarca it is not possible to credit the semi-civilized Diaguita and Kakkan tribes with the art objects which constantly turn up.

The Tia-Huanaco-like head, nobly sculptured in stone, now in the La Plata Museum as part of my own collection, must have been produced by a guild of artists in stone. Copper chisels constantly turn up in digging trenches, etc., and these must have served as sculptors' tools.

Here a question suggests itself: What could have been the object of these vases ornamented with human or animal faces? Perhaps a ritual tradition that they could scare evil influences away. In fact, they served the purpose of the mask in other regions. Sherds with the face pattern still entire have been found laid on a corpse buried in a common grave.

In my collection I have many of these human-faced pots, Fig. 9, which would exactly answer the description of the Maya *Bacab*.

There is an endless number of specimens with faces and animal shapes plastered on as handles and ornaments. But we must wait until the La Plata Museum publishes an illustrated catalogue of its rich collection of Argentine antiquities. Many of my own best specimens are likewise in the director's hands, and the balance I hope to make the subject of a monograph now preparing for the press. I have said enough, however, to call attention to the importance of

the Calchaquí or Calchakkee valleys as a field for exploration. But for the political and financial crisis in the river Plata, Dr. Moreno would have long since issued his reports or annuals, which most certainly will open up a new chapter in the history of South American archæology.

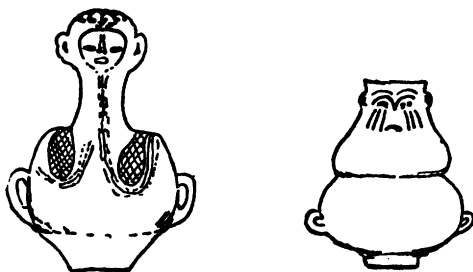


FIG. 9.

These papers have been jotted down in the midst of many interruptions and pressing business, but they will serve to show that in the Argentine Republic we are already awake to the necessity of collecting and classifying material after the manner of the Smithsonian Institution's Annual Reports.

THE PANAMINT AND SALINE VALLEY (COL.) INDIANS are the same, speaking the same language, intermarrying constantly, and having constant intercourse back and forth.

Of the foregoing facts I have been told by at least a half dozen of the most intelligent Indians living in both localities. A few of the same Indians live on Cottonwood creek, flowing into the north-western arm of Death valley, but the larger part of them make their home in Saline valley.

In this latter locality the Indians all live at one place on the west side of the valley, at the base of the Inyo mountains and near the border of the salt-bed which covers the sink of the valley. A small stream of water flows out of Hunter's cañon, in the Inyo mountains, about a mile from the Indian village, and furnishes them with water for irrigating purposes.

They have about one hundred acres of land enclosed, and some of it planted in alfalfa, and they are increasing their acreage of this

crop the present season. They also grow melons, squashes, corn, beans, barley, and wheat.

The alfalfa, barley, and wheat raised they sell readily to the Borax Company, whose borax works are located less than a mile from the Indian village.

This company pays the Indians a small royalty for the use of water during the irrigating season. These Indians have four American plows and seven scythes, and say they are going to buy a mowing machine next year.

Some of them find continuous employment, at fair wages, at the borax works.

Their houses are both square and dome-shaped, and made of wattled straw or brush laid over a frame-work. They also have a small grape and peach orchard.

The Cottonwood Creek people number only two or three families, except during the grass-seed or piñon-nut gathering seasons, when many of the Saline Valley people go over there for a time. The supply of water is very limited here and only a few melons are raised, with an occasional effort at corn and beans on a little enclosed patch of ground.

Panamint.—In the main Panamint mountains the Indians are located in two small groups. One is at the mouth of Hall's cañon, a mile north of the Hot Springs, on the east side of Panamint valley, close to the base of the Panamint mountains. They get water for irrigation from Hall's Cañon creek, and raise corn, beans, melons, and squashes, and are starting a small fruit orchard of peaches and figs.

On the east side of the Panamint mountains, at a place marked "Johnson's R," is a series of three or four little patches of soil along the course of a steep rocky cañon leading down into Death valley, just south of Bennett's mills.

There a couple of families manage to live by raising corn, melons, squashes, and a few peaches and grapes, with pine-nuts and grass-seed in their season. This ends the list of these people, and covers all of their stations. They all use houses like those in Saline valley and all own ponies.

All told, these Indians must number less than one hundred. The men are very fair workers and find employment at times about the mining camps of Panamint, Darwin, and elsewhere.

E. W. NELSON.